The **class featured in this entry** is an instrumental band music class. The class featured in this entry is 31 students in grades 10, 11, and 12, ages 16-18. This class consists of students taking their second year of band. The class comprises of 31 students; 25 Hispanic, 5 African American, and 1 White Caucasion. The primary first language of the majority of students is Spanish, second language English. This class has a large woodwind instrument section and small brass and percussion sections. The **personality of this class** is very positive, motivated, and hard working with an Espirit de corps that I have developed since the beginning of the school year. There are clear leadership positions within the ensemble that have voluntarily been taken up by various students. This class is less competitive and more spirited, fun, and friendly. Students often help each other out in a positive way that does not cause student conflict or ill will. Students often practice their music before class starts and after class ends when they are not required to, this is evidenced 5 minutes and 30 seconds into the video when I finish rehearsing one piece of music. Without a conductor or any kind of instruction, the students start joining in with each other and start rehearsing the next piece, Holiday Medley. This displays a high level of motivation, Espirit de corps, and positive behavior. Many of the students and their families are involved in the Mexican musical culture, and share a common 1st language of Spanish, which increases bonding, friendship, and the ability to work together in a positive way.

There are many **relevant characteristics of the students with exceptional needs and abilities** that influence my planning and instruction. There is a **wide range of ability levels** due to a combination of factors including teaching multiple grade levels, English language learners, various motivational levels, social aspects, and learning disabilities. There is a large divide between students that practice outside of class, and students that do not. For example, one of the percussionists performs with the after school drum line and practices at home working daily on a packet of exercises and drills I provide for my students. Throughout the year he surpassed my other percussionists, who might not be involved in any other musical activities or practice at home. This causes issues teaching the lower level students quickly, while keeping the higher level students interested and moving forward musically. Another challenge are the **differing motivational levels and social aspects of my students** such as reasons for involvement in the program; ranging from taking the class because their friends were in it, meeting a boyfriend or girlfriend, or getting an easy A due to natural talent while giving little effort, or being disruptive and a spectacle in class to gain attention. For example, I have 2 band students that started dating at the beginning of last year. They were involved in working after school in the band library, practicing, and were leaders in the program. They eventually broke up, their involvement in the program stopped, and one of the students started dating a different student in band, who then got that student pregnant. This caused major incidents at certain points during the year creating conflict within the ensemble that negatively impacted the positive learning environment promoted**. Teenage pregnancy is a relevant characteristic** of this class that has had a wide ranging effect on the social atmosphere. Instructing English language learners is also a relevant characteristic of my classes. Students in my clarinet, alto saxophone, and trombone sections exclusively speak Spanish outside of school, with various levels of comprehension when I speak English to them. To combat this I use my Spanish speaking skills, use student interpreters, and increase non-verbal, visual, and performance modeling instructional strategies.

**The time allotment for rehearsal each week is 48 minute class period daily.** To supplement regular rehearsal time, I have created an optional after school lesson program for students that need extra help in 30 minute time slots. Due to my student’s low socioeconomic status, they cannot afford to take private lessons with professionals; therefore I provide lessons after school on all instruments.

There are a **few particular challenges for this class that have impacted the relative musicianship** for this class. Although every student is in their second year of band there is a variety of talent, skill, and general knowledge levels represented. Teaching students with wide ranging ability levels poses a challenge. One example is my first trombone player who has relatives and family members that are members of professional bands. That outside musical influence and family support has excelled his performance ability at a higher rate than many of the other students in the class. This poses a challenge when teaching both high and low level students at the same time. Another challenge is varied instrumentation. In smaller instrument sections like the 2 player flute section, these students lack the strength, confidence, leadership, comradery, and peer mentoring that other sections utilize to a greater extent, such as the 10 player clarinet section.. These varied instrumentation levels can cause ensemble balance and blend problems that need to be addressed daily. Another example is different levels of music reading comprehension. This poses a challenge because many students learn primarily by listening, while some learn primarily by sight. Students that rely first and foremost on learning the music by listening can inhibit their music reading development. The other extreme can also pose problems, relying solely on reading the music and not listening critically. I constantly reinforce the concept of combining and balancing listening and reading skills to become a more complete musician. The fourth example is the socio-economic status of my students. Due to a low income socio-economic status, no students can afford private instruction by professionals on their instrument outside of class, besides lessons that I offer pro bono after school. Finally, attendance can be an issue with an 80.3% school wide attendance rate.

The **goal for this unit** from which this lesson was chosen was performance of Pre-Grade 1 to Grade 2 quality music literature for the annual winter concert for parents, school, and community. A contrasting program covering Northridge Overture and the Theme from William Tell Overture, an introduction to opera and overtures; to an arrangement of the famous band composer Leroy Anderson’s Sleigh Ride, were performed for this concert. Each piece covered specific concepts that the ensemble needed to work on including dynamics, phrasing, different tempos and rhythms, range boundaries, and different styles.

**The main objective of this rehearsal was musical phrasing and the use of dynamics, crescendos and decrescendos to show musical phrasing**. The objective was important and appropriate for these students at this time sequentially, this rehearsal was videotaped 2 weeks before the concert, where the majority of students were using correct instrument fingerings, pitches, and rhythms. With some of the core fundamentals of music demonstrated and based on the limited time remaining before the concert, this was the ideal time to implement higher musical ideas such as musical phrasing to enhance the overall performance of the music.

**To exhibit the understanding of the skills selected** the students performed on their instruments an andante legato section of the rehearsal piece, Northridge Overture. This section of the music was ideal for demonstrating the use of phrasing due to its melodic structure, legato style, slurs, and arching range. I chose to model the objective through music performance on the trumpet. I used multiple instructional strategies to foster student’s growth throughout the lesson. First, I used **music performance modeling** on two different instruments as an effective tool for implementing instruction. Second, I used **body language** to inform the students of what I want them to think about and what task I wish them to engage in. Third, I used **facial expressions** to suggest what type of emotion or mood I desire the students to feel while they are performing, and to show how involved, enthusiastic, and passionate I feel. Fourth, I used **eye contact** in combination with body language and facial expressions to communicate the attitude, social atmosphere, and expectations of behavior in class. Finally, I **verbally praise and describe** what I want them to perform, think about, or discuss. I exaggerate my vocal inflection when I am speaking to the class to keep students attentive and listening carefully. Giving positive acknowledgements and feedback, support, and enthusiasm is a huge part of my success in class. The utilization of **positive behavioral instructional strategies** has been valuable in creating an enthusiastic learning environment.

**I fostered the diversity of my students** in many ways throughout the rehearsal. Many of my students come from rough lives outside of school ranging from bullying, gangs and gang related violence, to absent parents and little to no structure or behavioral expectations. I have rehearsals that are highly structured with strict behavioral expectations, but are **welcoming, positive, encourage social bonding, and are enthusiastic**. Using fear to attain goals and effect behavior, yelling, and not giving constructive criticism leads to disaster. If mistakes are made I correct them while avoiding lowering self esteem or confidence. I do not highlight the mistakes but correct them by modeling or performing with the students encouraging confidence and giving an example of the correct way to perform the problematic section of music. **A specific example** of this in the recording happens 2 minutes into the video when I rehearse the trombone section. The trombones miss an important entrance after resting for a few measures. Instead of verbally telling the trombones that they were wrong, I give them a second chance to correct the error. I rehearse that specific section of music again conducting and using exaggerated body language, queuing their entrance. When this doesn’t correct the error, I rehearse the trombone section alone, performing with them on their specific instrument. I verbally tell them to tap their feet and feel the beat, tap my foot to model the correct behavior, and perform with them a few times. After the trombones successfully perform the musical passage without the band twice, I quickly include the rest of the band so I do not lose attentiveness. This is crucial in keeping everyone involved and on track. The trombones missed their entrance again when the band was brought back in because they were not in playing position, so I acted out in a humorous way a performer not being ready, slowly raising my trombone and going “HUHHH? OH!” **Using humor** is a positive behavioral instructional strategy that is highly effective when dealing with my student’s psychology and background. After rehearsing that specific section again, performing with my students, the trombones performed successfully. My instructional strategies heavily involve positive acknowledgements and constructive criticism.

**I employed my own musicianship to facilitate student learning** through performing on the trombone at 2 minutes and 20 seconds into the video, conducting in an expressive manner to show phrasing, articulation, and dynamics throughout the recording; and performing on the trumpet at 14 minutes into the videotape to demonstrate the concept of musical phrasing.

**I established a learning environment in which students’ behaviors exhibit good musicianship** through modeling expert musicianship through performing, practicing rehearsal etiquette on a daily basis, posting behavioral expectations, and creating tradition within the program displaying pictures of band events, awards, and other accomplishments. Specifically in the videotape, I practice rehearsal etiquette every time I step off the podium between each rehearsal piece. When I step off the podium, the students know it is their time to organize music, practice, peer mentor, and do what they need to do to perform at their best. Approximately 5 minutes into the videotape, after rehearsing the first piece Theme from William Tell Overture, I stepped off the podium and walked around doing brief one on one instruction. **Due to the established learning environment I created, many of the students started performing the next piece on the agenda, Holiday Medley, without any instruction.** Approximately 6 ½ minutes into the videotape I stepped back on the podium to begin rehearsing Holiday Medley and I jokingly stated “You started without me!” and the students laughed and became excited. After the humorous moment the students became overly excited, so to bring the class back on track I arched my back, crossed my arms across my chest, used eye contact, and turned my head back and forth. I communicated my expectations through exaggerated body language, a non-verbal instructional strategy. The students quickly responded by putting their instrument on their knee, ceased discussion, and made eye contact showing they were ready for instruction. **Visual examples** are seen in the videotape on the far wall of pictures of the band at events and previous performances and a poster listing behavioral expectations. There are also awards, plaques, and accomplishments placed throughout the band room. These visual displays create a **tradition of excellence to be followed, establishing an environment in which students’ exhibit good musicianship**. The orange poster on the far wall is a T-Chart with P.A.R.R. at the top displaying expectations and behaviors of the band room. The acronym P.A.R.R. (Productive, Appropriate, Respectful, Responsible) is at the top, with the T-chart giving examples of appropriate and inappropriate behaviors. One side of the T-chart are behaviors and expectations that are expected in the band room, such as being prepared for class, keeping electronic devices off and stowed away, and the podium rule. The other side of the T-chart displays inappropriate behaviors such as not having your instrument, texting on your cell phone during class, and talking or playing out of turn when the director is on the podium. This poster reinforces behavioral expectations that impact the learning environment and thus student learning.

**My students demonstrated their developing musicianship** through performing on their instruments in large and small groups after receiving instruction. For example, approximately 1 minute and 30 seconds while rehearsing the full band and trombone section. The trombone section makes a counting error performing a late entrance after resting. I model and perform with the students on trombone and break down the ensemble to only the trombone section. I use verbal, non-verbal, and performance modeling instructional strategies to correct the error, and bring the entire ensemble back in. **The trombones correctly perform their part demonstrating developing musicianship.** Another example happens at 10 minutes and 10 seconds into the video when the students perform the andante introduction to Northridge Overture. In implementation of my main objective, musical phrasing, I use multiple instructional strategies including verbal instruction and music performance modeling. I instruct the students **verbally** to phrase the music by using a crescendo as the note range goes higher and decrescendo when the note range goes lower. To practice this phrasing strategy, I use **a concert Bb scale as a tool** at 11 minutes and 33 seconds into the video. The students start at the bottom of the scale playing pianissimo and then crescendo to the octave, then decrescendo back down to the tonic. When the students perform this phrasing concept accurately using the scale, I then apply it to the music. At 12 minutes and 20 seconds I **model** the use of dynamics and range on my trumpet, remind the students **verbally** of the concept, and rehearse the entire band. Starting at 12 minutes and 53 seconds, after this instruction,the **students demonstrate their developing musicianship by performing the music with the instructed musical phrasing.**

**A** **significant unexpected change** I made to my planned instruction happened when I rehearsed the trombone entrance at the beginning of the videotape. The focus of this lesson was on musical phrasing and dynamics. The first objective was applying these concepts to the first piece Theme from William Tell Overture, specifically the last 16 measures. I started at the beginning of the piece to create musical context and perform the complete work in preparation for the concert that was quickly approaching. When the trombones missed their entrance, this **prompted the change in planned instruction**, and I chose to quickly fix the rhythmic error instead of ignoring it. I made this unexpected change because rhythmic errors took priority over the objective of musical phrasing, and this could quickly be corrected.

**Specific procedures I use to assess my students developing musicianship** include rehearsing the full band, smaller sections, and individuals. I implement individual instruction and assessment during brief periods throughout the class period. I digitally record and playback the students’ performances using a laptop computer, incorporating instructional technology into my assessments. I rehearse compositions in their entirety to discover errors and problematic sections where I need to focus instruction. I change assessment procedures based students’ needs and the chronological point of the rehearsal schedule. At the beginning of a unit, sight reading, music theory, rhythmic exercises, scale studies, and the complete performance of music are procedures implemented to assess the strengths, weaknesses, and musical knowledge of my students. Half way through the unit the assessment procedures focus on fewer students’ performing shorter problematic sections based specifically on their individual needs. As students demonstrate their developing musicianship, and the concert is weeks and then days away, the assessment procedures broaden focusing on the complete performance of the selected concert repertoire. This macro-micro-macro assessment procedure would look like a bow tie, rehearsing the larger scope: complete composition, full band (macro), getting to specifics, fewer students, shorter passages (micro), and then back to the larger context with the full band (macro) within the time allotted for any given concert. These assessment procedures result in highly effective instruction by assessing the needs of the entire ensemble, and then down to the individual student, allowing effective instruction to be planned and developed based on assessment.

There are many examples of **verbal and non-verbal feedback** **regarding my students developing musicianship** throughout the videotape. The first example of non-verbal feedback happens at 1 minute and 8 seconds when I use my left hand to decrescendo, make eye contact with the percussion section, and make a hand signal pointing two fingers at my eyes giving feedback to watch the conductor and decrescendo with the band. **Eye contact and hand signals** is non-verbal feedback I implement that is useful in supporting musicianship, reinforcing the concept of reading music, listening, and watching the conductor. Another example is at 11 minutes and 57 seconds when I slowly pull my trombone up and act startled**,** acting out a trombone player that isn’t ready to make an entrance after resting, non-verbally informing the trombones that they need to be ready. This is in reaction to the trombones earlier missing their entrance to the section being rehearsed.

The first example of verbal feedback is when the students are performing and I say “watch the tempo” 35 seconds into the taping, reacting to the melodic line and bass line not performing at the same tempo. At 1 minute 28 seconds, when I stop the band for the first time during the first piece, Theme from William Tell Overture, I state “Trombones, got to count, got to count,” giving them verbal feedback to count during periods of rest. At this point I also state “Tap your foot” to remind them to feel the beat and rhythms. At 3 minutes and 54 seconds I give praise to the band and clarinet section while addressing the trombones, “Better! Guys, when the clarinets start it, nice job clarinets, have your bones ready during the rests.” These **positive acknowledgements** are forms of verbal feedback that support their musicianship, self esteem, and confidence, which improves performance. I positively acknowledge the band again at 7 minutes and 10 seconds, after rehearsing the second piece in the video, Holiday Medley, a 4 measure decrescendo that the band performs successfully. I say to the band “excellent! Do it again, one more time, play for four measures and stop, then we’ll work on the ¾ (transition). At 8 minutes and 38 seconds I give verbal feedback when the band finishes the second rehearsal piece, Holiday Medley. I positively acknowledge the band saying “good, nice crescendo,” and then state, “Don’t speed up, watch me on the ritardando.” Verbal feedback that **starts with a positive, and ends with constructive criticism** can promote a positive learning atmosphere and not lower self esteem or confidence. Finally at 13 minutes and 54 seconds, while rehearsing Northridge Overture, I say “Good, very good, alright, it was amazing until (measure) 9, and then we kind of lost it…” and then proceed to model the desired dynamic phrasing on the trumpet. This verbal feedback affirmed where the students performed successfully, and that they need to continue to phrase after measure 9.

In **reflection of this lesson**, I feel to a large extent the demonstration of my own musicianship was supportive of student learning and highly effective in students gaining understanding in relation to their own performance. I have demonstrated throughout the video multiple instructional strategies such as music performance modeling, expressive conducting, non-verbal, and verbal instruction that effectively impacted student learning and developed musicianship. When I **performed on the trombone** during the videotape, I performed with the students, directly supporting the sound, giving confidence to the players, and giving an example of the instructed musical phrasing. When I **performed on the trumpet** near the end of the video, this highly effective instructional strategy demonstrated the learning objective. I model what is possible musically through my performance, and what I want the band to think about and add to their musical knowledge and performance base.

There are many **subsequent learning experiences** I will design for these students based on this assessment. To improve understanding of the concept of tempo and groove, I will create multi-layered rhythmic exercises to be performed during the warm-up routine. I will choose rehearsal pieces with varying styles, articulation, dynamics, rhythmic complexity, and tempos, to give a variety of opportunities to apply musical concepts addressed during this semester. I will increase the time spent on long tones in the warm-up routine to develop tone quality, adding crescendos and decrescendos for a varying number of beats. I will incorporate dynamic contour into the scale studies during the warm-up routine, similar to what was seen at 11 minutes and 32 seconds in the video. I will add a short improvisation activity to the warm-up routine, where students tap their feet, count, and improvise a beat pattern promoting rhythmic pulse and accuracy in relation to tempo.

I would **modify my instruction and assessment in this lesson if I could teach it again** in a few different ways. I would reduce verbal instruction and use more non-verbal and performance modeling to implement my instruction. I would perform on woodwind or percussion instruments and not just brass. I would increase attentiveness of the class by stepping off and on the podium more, emphasizing the podium rule. I would increase the amount of time spent working individually with students and sit in different instrument sections performing with the students. I would have students play individually, such as in the trombone section, and use a student that played their part successfully as an example to the others.

Overall I strongly believe this was an effective lesson based on the demonstration of musicianship and instructional strategies evidenced, and thus had a significant impact on student learning.